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ABSTRACT

The articles in this journal for reading teachers stress the importance of enjoyment in the reading process. The topics discussed include the following: the role of comic books in the classroom, the effect of story telling on oral language and imagination development, the place of the library in reading for enjoyment, reading motivation through experience enrichment, the use of trade books in reading class, ways to include enjoyment of reading in every class, and procedures for establishing reading stations in the classroom. Most of the articles include practical applications for the teacher and a bibliography on the topic. The journal also offers an annotated bibliography on sustained silent reading and a book review of professional reading material for reading teachers. (MAI)

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Theme: Reading For Enjoyment

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Comic Books in Perspective

by

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Comic books grew out of the newspaper comic strip which first appeared in the United States during the latter part of the 19th century. The first American humorous cartoon strip appeared in 1896 in the New York World and was entitled "The Yellow Kid." The central character was a street urchin who was clad in a nightgown. Reformers immediately objected to the costume.

Prior to World War I, campaigns by women's groups, religious organizations, and magazines to eliminate comics from newspapers aroused public opinion. Many daily newspapers bowed to the pressure. Due in part to the acquiescence of the press, the fiction comic developed as a bootlegged forbidden fruit.

In 1933 the first comic book in its present form made an appearance. It was entitled Funnies on Parade. Funnies on Parade was not sold to the public, but was used as a premium by a number of firms to promote the sale of their products. The success of Funnies on Parade induced the publisher to produce other premium comic books, including one called Famous Funnies. As an experiment, some copies of this title were labeled with a price tag. The books sold quickly. As a result, Famous Funnies began its career as a regularly issued comics magazine, specifically intended to be sold, with the publication of its May, 1934, issue.

The number of publishers, titles issued, and overall circulation was moderate until Superman flew onto the scene in 1937. The success of Superman publications was astonishing.

World War II brought further impetus to the industry. Comic books were immensely popular among the soldiers. Packets of 28 different magazines, regularly dispatched to soldiers during the war, included such titles as G.I. Comics, and Overseas Comics. Seventy thousand packets were sent each month.

During the late 1940's and early 1950's, critics and defenders of comic books traded sharp edged barbs.

> To say that such corruptive literature cannot be halted legally without endangering free speech is to admit that our courts cannot exercise sound judgment or act to prevent crime....The issue is not the right of free speech, but the right to peddle mental marijuana for money. (Thompson, 1954)

> America's most popular mental vitamin, the wish-fulfilling picture story. (Marston, 1943)

> Feeding a child's mind on this bogus wit would in all probability destroy in the child any true appreciation of humor. (Saltus, 1952)

> The United States used comics to spread American ideology around the world because they can jump the boundaries of language. Comic books may emerge as the most natural, the most influential form of teaching known to man. (Waugh, 1947)

Much of the criticism abated after publishers voluntarily created and adopted the Code of the Comics Magazine Association of America in 1954. Today comic books are immensely popular with preschoolers and adults as is evidenced by their current annual sales of approximately 250 million (Darvin, 1978). With an average of 4.5 readers per copy, the total impact of comic books is enormous (Allen, 1978).

Comic Books and the Education Community

Educators have long been interested in the desirability of using comic books for instructional purposes. An indication of their curiosity is reflected by the fact that over 150 articles concerning comic books are listed in the Education Index alone.

A compilation of those opinions reveals an occasional disagreement. For example, while supporters of comic books praise the triumph of virtue and the clear delineation of emotion, critics complain that human conflicts and resolves aren't adequately reflected. Much of the disagreement, however, comes from those who expect comic books to fulfill a greater purpose than that which is intended. The telephone book, for example, cannot be criticized for having too many characters and too little plot.

The following list notes favorable characteristics which have been discussed in the professional literature.

1. Comic books broaden reading interests.
2. The artistic quality of the colors and drawings is high.
3. Vivid images help to overcome a lack of imagination.
4. Contemporary settings are shown and common speech patterns are used.
5. The action-filled content motivates students to read.
6. Comic books can provide immediate gratification.
7. Inexpensive materials stretch classroom and personal budgets.
8. Children easily identify with the familiar characters.
9. Comic books present American folklore.
10. Recreational reading of easy materials encourages flexible reading rates.

Unfortunately, no recent article is available which describes the characteristics of modern comic books. It is therefore hoped that the present study will provide information and opinion that will help educators decide whether or not comic books have a place in today's classroom.

A Description of Comic Books

Sixty-one comic books, a representative sample of major publishers' offerings from February 1978, were examined. One of the magazines was an 84 page issue, six contained 52 pages, and 54 were 36 pages long. A total of 2,340 pages were analyzed.

Format

Table 1 reflects the changes in general layout that have taken place since Malter conducted a similar investigation in 1952.

Table 1

Distribution of Pages in the General Layout of a Comic Book

Category	%	Malter
General advertisements	33.31	13.4
Written materials	4.1	4.6
Comic book advertisements	5.4	2.3
Covers	2.6	2.2
Features	.64	1.8
Story materials	53.95	75.7
	100.00	100.00

Large increases were found in the percentage of pages devoted to general advertisements and to advertisements promoting future comic book editions. The proliferation of advertisements for snack foods, magic tricks, and celebrity posters was probably caused by two factors. First, increased costs may have forced publishers to improve advertising income, enabling them to keep the market price of comic books in check. In addition, the increase may be partially due to advertisers' desires to present their products to a large and specific audience.

The percentage of written materials (stories without illustrations), features (puzzles, and games), and covers (sheets providing titles, dates, numbers, and prices) has not changed dramatically.

The largest decrease was in the space provided for story material. This suggests that, like Tootsie Rolls and Baby Ruths, comic books are not as good a bargain as they were 26 years ago.

Story Content

Table 2

Distribution of Story Types in the Sample

Category	%
Superhero stories	52.45
Animal antics	19.67
Adventure stories	8.19
Children's antics	6.4
War stories	3.27
Adult antics	1.82
Western stories	1.64
Adolescent antics	1.64
Jungle stories	1.64
Space stories	1.64
Monster stories	1.64
Love stories	0
Detective stories	0
Sports stories	0
	100.00

Rough comparisons between Malter's data and the current results (Table 2) show that western, love, and detective stories have lost favor, while superhero stories have become tremendously popular. Certainly this trend reflects public taste. For example, the elimination of detective stories stopped much of the criticism which had been aimed at comic books for detailing criminal activity.

Today's superheroes show more human characteristics than in the past. Spiderman, for example, one of the most popular superheroes, often loses battles, has problems with his love life, worries about dandruff and acne, and sometimes has allergy attacks while fighting crooks. Once the poor fellow was prevented from saving the world because his Aunt May wouldn't let him out of the house when it was raining. As a result, comic books are more attractive since readers can identify more easily with the heroic figures.

Within comic book stories, important concepts and facts are frequently presented. Valuable

educational information, taken from such diverse areas as history, biography, science, and geography, is often an integral part of a story. Moreover, children will eagerly struggle with these sophisticated facts and concepts because of the high level of their motivation when reading for enjoyment. Comic books cannot provide a complete education, but they can, especially for reluctant learners, stimulate interest, enrich background, and promote curiosity.

Readability

The difficulty level of the comic books in this investigation was determined through the use of the Dale-Chall Formula for Predicting Readability (1948). The mean for the 61 comic books placed the materials at a fifth to sixth-grade difficulty level. A complete breakdown showed that 6.6% of the comics were below the fourth-grade level, 70.5% were at the fifth to sixth-grade level, 21.3% were at the seventh to eighth-grade level, and 1.6% were at the ninth to tenth-grade level.

Only one study (Thorndike, 1941) was found which previously examined the readability of comic books. Interestingly, the average difficulty of comic books has not changed in 27 years. Using the Lorge formula, Thorndike found that the ten stories he had selected from four comic books were also at the fifth to sixth-grade difficulty level.

Due to their difficulty level, comic books can be particularly effective as high interest-low vocabulary materials for junior and senior high school students. It is easier to assign an interesting, action-filled, comic book than to convince a young adult that he must study a "baby book." Additionally, comic books can serve as powerful rewards. Upon completion of each book, the comic can be given to the student as tangible evidence of a successful reading experience.

Conclusion

Students' enormous attraction to comic books should be harnessed and used to promote reading. Word attack, dictionary, rate, and comprehension skills can be taught successfully and pleasurably using comic books as supplementary, instructional materials.

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Storytelling: Is It Worth the Time?

by

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Good storytelling weaves a web of magic, snaring the observer and quickly turning him into a participant. A skilled storyteller, a good story and an audience combine to produce a situation that is more than the sum of its parts. The outcome can be an audience of active listeners who hear a story that may have lived through centuries of retelling. Good storytelling can pave the way for positive experiences in literature. As educators, we try to help children enjoy literature. So why not become storytellers?

Despite the positive attributes of storytelling, it is easy to find reasons not to tell stories. The classroom is a busy place. At reading time, teachers try to develop skills and comprehension, and hope, sometimes in vain, for time left to read aloud to the class. Other subjects pack the rest of the day: music, art, social studies. Can time for storytelling really be found? Good storytelling requires preparation and a committment of valuable time. The story must be chosen, carefully prepared and thoughtfully executed. Even if one has the time, the very process of storytelling may be forbidding. It's easy to feel self-conscious performing in front of a group. Why not use commercially prepared books and tapes? Couldn't they tell the story better than an amateur, saving the teacher both time and possible embarrassment? Compelling arguments are required to convince a busy classroom teacher to devote valuable time and energy to storytelling.

The Case for Storytelling

It is often easy to focus one's attention and efforts on the immediate objectives of fulfilling pressing and specific curriculum demands. These short term requirements should not, however, draw attention from the ultimate goals of any language arts program--to develop such an appreciation of language that students will continue to read throughout their lives. Research indicates that development of a child's oral language, his imagination, and his interest in pursuing information through books are major contributors to that goal. Storytelling contributes to each of these components and deserves its rightful priority in the language arts program.

Storytelling and Oral Language

Language is a cumulative, rule-forming process which extends from birth into adolescence. The child begins to differentiate linguistic qualities in his environment within the first few months of life. At six months of age, the baby is already babbling in English. It actually utters all the significant sounds within the English language. By the age of 4, the child has a well-established language based on the syntactic patterns of the home and community. By the age of 5 or 6, the child comes to school with a speaking vocabulary of approximately 2500 words and an ability to use and understand adult sentences (Lenneberg, 1967). This is an amazing achievement by any measure. There are, however, important differences in the experiences children have in language use. Although children tend to have similar concrete experiences in the home with regard to the basic language concepts, they differ in their ability to use and express these concepts in oral language. Children enter school with differences both in the external form of oral language and in the internal concept development which underlies oral language. These differences become important because there is a substantial relationship between a child's oral language and his achievement in beginning reading. Loban (1969) found in his twelve year longitudinal study of the oral language of children that children who were low in oral language development were also low in beginning reading achievement.

In view of the strong relationship between development of oral language and success in reading, it

is clear that the teacher must pursue activities that will strengthen children's experiences in oral language. One such experience is storytelling. For years, teachers, librarians and storytellers have intuitively felt that storytelling contributes to language development, but no explicit evidence existed. In recent years, however, researchers have become interested in the relationship between picture books, storytelling and language development. In 1966, Cohen studied the effect of a literature program which emphasized daily storytelling and oral reading experiences on the oral language and reading achievement of second grade children. She found that children in the experimental group gained significantly more in both word knowledge and reading comprehension than did the control group. Subsequent studies have affirmed these findings. Research has particularly emphasized the positive relationship between early and repeated exposure to oral literature and success in reading.

How does storytelling contribute to a child's language development? It exposes the child to a flood of oral language. The story's message is told solely through words. Words introduce the story, pose the problem, describe the situations, dramatize the incidents, create the characters, and ultimately provide the impact. The fact that words alone can create a living story is evidence of the story's value in the classroom.

The story, in the primary grades, is built upon a familiar scene or animal character. Although such characters may later assume human attributes such as the ability to speak, the story begins with a concrete situation. In "The Three Little Pigs," for example, the pigs are building houses. Most school-age children know what a pig is and what a house is. They have the conceptual framework upon which the story is based. This story, and others like it proceed to build upon this framework with colorful vocabulary and a variety of syntactic structures. Cohen (1969) studied the vocabulary load in children's books. She was particularly interested in how authors responded to this potential problem. Consistently, the authors introduced words that were potentially unfamiliar but used nine different techniques to clarify their meanings. These range from the use of context cues to the creation of sensory images. Other studies have focused on the use of language in

children's books. Fasick (1973) compared the syntactic structure of 536 sentences from five different children's books with 1614 sentences from television programs. She found the books used a far greater range of syntactic patterns and concluded that listening to a story is superior to watching television in developing language.

Stories thus provide the child with extending experiences in oral language. The development of oral language is important in two ways. First, storytelling increases the child's potential for understanding and producing oral communication. Second, it creates a solid basis for reading instruction. Reading involves both decoding and comprehending the graphic symbols. The child can be taught to decode a series of letters, but unless the symbols communicate a meaningful response, the words are nothing more than graphic arrangements. The comprehension process, so crucial to reading, is dependent upon the child's understanding of the syntactic structure of the text and the vocabulary used. These in turn, are directly related to the child's oral language development and underlying conceptual knowledge. Clearly, the exposure to oral language in storytelling can have long-term benefits.

Storytelling and Imagination

The chief product of a well-told story is the glow that lights a child's eyes when the story is done. No one questions the effect a story can have on the imagination of a child. Good fantasy can take known characters in a child's life, develop them into new combinations and allow the mind to go on transforming the elements in ever-changing ways. Critics in recent years have objected to folktales and fairy tales on the basis of their violence. It is this literature, however, which both satisfies a need for fantasy and stimulates a creative imagination.

Stories expose the child to a world of fantasy. In so doing, the stories help the child to experience situations which reflect the child's developing value systems. Folktales inevitably reward the "good" and punish the "bad." Stories introduce situations of potential conflict such as the jealous stepmother in "Cinderella" or the parental rejection in "Hansel and Gretel." Stories also enhance ego satisfaction. In folktales, the child is often the one who saves the situation and solves the problem. In his books,

From Two to Five, Chukovsky finds that fantasy is a needed element for the child's emotional growth. The child who is denied fantasy will make up his own and live in an unreal world. The goal of the storyteller consists of

> fostering in the child compassion and humanness...of allowing the child to participate with concern in the lives of imaginary people and animals...and of making sure that the child will escape the narrow frame of his egocentric interests and feelings. (Chukovsky, 1965)

Stories can and do encourage imagination and creativity. The years of childhood are a time for reaching out and extending the borders of reality. Children, after all, are free to imagine. They are not constrained by the details and realities of life that confront adults. They are the most universal creators, in that, nothing seems impossible. The imagination must be encouraged, for without this tradition established in childhood, the adult cannot be expected to formulate new hypotheses or attempt new methods for dealing with life. Einstein, when asked by a mother about ways to help her child become a great scientist, replied, "Read him fairy tales."

How to Tell a Story

The case for storytelling has been made. The attempt now is to provide the classroom teacher with some procedures to follow in telling the first story. These procedures have been drawn from books by master storytellers; Ruth Sawyer (1962), Marie Shedlock (1951), and Ruth Tooze (1959).

1. Select the story. The story, of course, is the central focus of the storytelling experience. The storyteller has a vast literature from which to select the story. Folktales are recommended for the beginning storyteller. Folk literature has its basis in the oral tradition and is, therefore, appropriate for retelling. With so much material available, it is difficult for the storyteller to choose. Tooze (1959) suggests that the novice read through volumes of collected stories. Possibilities should be recorded on 3" by 5" cards. Even the best storyteller cannot effectively tell every story, so the search must eliminate those inappropriate to the style and personality of the teller.

The story selection is also influenced by the potential audience. For the preschool child, experts recommend stories which contain familiar objects, talking animals, or a repetitious plot. For ages 6 to 9, children like all kinds of fantasy. For ages 9 and beyond, students like stories of adventure, danger and action. Interest in heroic characters and vocational stories is also prevalent.

2. Learn the story. Once the story is selected, read it many times. Shut your eyes and try to re-create the main events of the story. Storytellers emphasize that the story should not be memorized. Rather, it should be learned by the sequence of incidents for the motor-minded, by the pictures for the visual-minded or by the conversations for the audio-minded. Once the story becomes familiar, it should be put aside, to be taken up again at a later time. The remainder of the learning involves practice sessions until the story is part of you.

3. Rehearse the telling. Once the story is practiced so there is no possibility of forgetting it, tell it in front of a mirror. Practice gestures, phrasing and pauses. Make sure in telling the story that the plot is clear and each detail is relevant to the main action.

4. Provide a conducive environment for telling the story. The audience should be relaxed and seated around the storyteller. Good storytellers emphasize the importance of watching the audience. The eye contact maintained between the teller and the individuals in the audience is a major part of the story-telling art.

5. Tell the story simply and directly with pauses and tempo changes in the proper places. Storytellers warn of the temptations available to storytellers that are meant to increase audience involvement but which actually detract from the story. These include the danger of breaking off from the action to introduce a side issue (as the hero's appearance), the danger of too many details, and the danger of over-explanation.

6. Use the color and variety of your words as well as the expression of your voice to project the story. The storyteller must trust the words for communication because the medium, after all, is the

words. Do not use props or books. These can be used as follow-up if desired.

7. End the story simply. The story is complete in itself. It does not need follow-up activities. If the teacher desires, however, the storytelling experience can be extended after the telling by a variety of activities. In the primary grades, children can recreate the story with puppets, on a flannel board or by using creative dramatics. The sequence of the story can be recreated by drawings, booklets, or arranging paper characters. The story can be reread and enjoyed as the children develop in reading skills. Many books and tapes are available which tell popular tales. At the intermediate levels, students can use stories to understand the traditions of other cultures. They can analyze myths, vocabulary words (such as unicorn, nymphs), expressions (Achilles' heel, By Jove), or advertisements (Ajax powder, Vulcan tires). The possibilities are limited only by the teacher's imagination.

9. Keep a story file. Each story can be outlined so the storyteller can refer to this to refresh the memory.

Happy telling!

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Reading: A Total Program K - 12

The Library's Role in Reading for Enjoyment

by

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Written for the National Children's Book Week (1977) celebration, the following stanza from a poem by Arnold Adolph creates an appetite for language and the printed word:

READ ALL ABOUT IT

you have to sit your face
inside a while
and bite and chew
and swallow and smile
to know that books
are really pizza pies
and chocolate
cakes

Librarians, whether in a public library or school library media center, attempt to promote an understanding in the child that reading for pleasure is very important. This is a primary thrust, and one of the library's goals. It is achieved by story-telling, story-reading and class visits featuring orientation to library use and skills. A positive image of reading for enjoyment can be demonstrated through exciting programs. From these children can deduce, consciously or subconsciously, that reading brings pleasure and learning to our lives. To aid librarians in reaching this goal, we seek parental and teacher support for our efforts to create and maintain an appetite for reading. We can and must be approachable, friendly, and open to suggestions. As

a librarian, however, I have developed these recommendations for teachers, specialists, and consultants:

1. Realize the importance of reading for and with enjoyment as a motivating factor which turns children on to reading and keeps them turned on.

2. Read aloud daily, if possible, to your students or your own children, from some book, or magazine that they are likely to ENJOY! Consult media specialists or public librarians for suggestions for sure-fire read aloud possibilities. There are many bibliographies available to start you out. Reading aloud can be effective through high school, providing the choice is something that excites the listeners. I'm working on a bibliography which includes tested read-aloud materials from K-12. To be entitled, "Before and After Charlotte's Web," I hope to have it completed in 1978.

3. Know that cooperation between parents, teachers and librarians is basic.

4. Instigate interest in an all-school weekly Time-Out-For-Reading--a time when the entire school population and staff stop "work" to pick up and read for fun, any item of choice. This tactic is working successfully in many schools in our area and is variously titled. Select a catchy title.

5. Start a classroom reading corner with a few reference books but mostly browsing and enjoyment-oriented materials. Borrow materials on a rotating basis from your media center or public library.

6. Determine if your library service agencies provide enjoyment reading materials at all levels of ability, including high-interest low-vocabulary.

7. Get your area librarians--public and school--in on the action of compiling lists for summer reading and/or school year reading. In Racine I work closely with our Unified School District Reading Consultant in this respect. We want to be represented in all efforts to promote reading.

8. If your library falls short of the mark in providing programs for enjoyment, possibly due to insufficient staff, the state situation is improving. The librarian or technician in charge should not feel

alone or helpless. County and multi-county systems are established in 57 out of 72 Wisconsin counties. Consultation is available through DPI and its subsidiary, Division for Library Service (DLS) and materials are also available for the asking.

THE CHILDREN'S WORLD OF BOOKS

> Books are fun. Books are wonderful. They make me feel at home in the world. They tell me the things I want to know and then I ask more questions. The more curious I am the more they tell me. They make me want to do--to be. They let me be myself and someone else at the same time. They make me laugh. They make me cry. They make me sing with joy--with loving--and living. BOOKS - WONDER - DREAMS - DESIGN - UNDERSTANDING.
>
> Mildred L. Batchelder
> April, 1962

A Selected Bibliography

Bibliography: Books for children, by Patricia M. Markun. Association for Childhood Education International, 1974. Organized by age groups and types of literature. Helpfully annotated.

Children and literature, by Jane Catterson (ed.) International Reading Assn., 1970. Many of the materials in our parent/teacher section come from IRA. This is one and it has a helpful segment on Using Books...

A classroom library: Putting it all together, by Nancy Storck and Judith Higgins. Teacher Magazine, November, 1975. pp. 53 ff. Written by school librarians.

Corner on reading, by William Eller and Dayann McClenathan. Early Years (for teachers through 3rd grade) April, 1978, pp. 19-20. Some very fine suggestions relating to the role of the school library--or any library for any age group--in motivating children to read.

The early school years read aloud program (winter), by Dr. Robert J. Whitehead. Publication, 1975.

18512 Pierce Terrace, Homewood, Ill. 60430. Seasonal guides to the use of literature with early primary grades. Guidelines for books to use, comprehension of ideas, interpretive activities and alternate books. Is based on events and holidays with a chronological day by day approach for the three months of each season. $4.95 per season. Paperback.

Money for a child's heart, by Gladys Hunt. Zondervan, 1969. Subtitled: "The imaginative use of books in family life," the book has a Christian slant that is incidental. The introduction, by Frank E. Gaebelein, starts 'Few things are more important for a child than to discover the joy of reading. Give him a love of reading and you have given him not only the most satisfying and useful of all recreations but also the key to true learning.' "

Language Arts, Nov./Dec. 1976. National Council of Teachers of English, 1976. I bought this particular single issue of Language Arts for our Parent section--the whole issue was devoted to READING.

New hooked on books, by Daniel Fader. Putnam, 1976. "How to learn and how to teach reading and writing with pleasure." An updated 10th anniversary edition.

101 make-and-play reading games for the intermediate grades, by Jerry Mallett. Center for Applied Research in Education, Inc., 1976. Easy to make, fun to play-games for over 45 different reading skills. You've probably used this already.

A parent's guide to children's reading, by Nancy Larrick. 4th edition. Doubleday, 1975. Popular, authoritative and fairly definitive guide to reading for all concerned with children.

Pass the poetry, please! Using poetry in pre-kindergarten - sixth grade classrooms, by Lee Bennett Hopkins. Citation Press, 1972. Includes poetry in AV media as well as books.

Read for your life, by Judith Reed Palmer. Scarecrow, 1974. Subtitled: "Two successful efforts to help people read and an annotated list of the books that made them want to." Includes a school volunteer story.

Research in children's literature: An annotated bibliography. Compiled by Dianne Monson and Bette

Peltola. IRA, 1976. Includes dissertations and ERIC Documents, journal articles, related studies and an index.

Rock-a-bye-baby, by Nancy Elsmo. 1974. A beginning-to-read-to booklist for infants and toddlers. Reading guidance suggestions for the earliest years and an annotated bibliography. $.50 for mailing and handling to Nancy Elsmo, Racine Public Library, 75 Seventh St., Racine, WI 53403.

Telling stories to children, by Sylvia Ziskind. Wilson, 1976. Maybe you're a natural storyteller. If not and you want some help--here it is. Also good for ideas on read-aloud materials.

Where the readers are, by Charles Reasoner. Dell, 1972. Yearling books publisher has some good things to say about very fine literature tested for effectiveness in classrooms around the country. Includes activities and post reading questions.

Why read aloud to children? An IRA Micromonograph #877, by Julie M. T. Chan. $.35 to each IRA member. 1974. Directed to parents, this series of eight micromonographs is attractive and inexpensive for parent education.

Editor's Note: Nancy Elsmo was named Wisconsin's Librarian of the Year in 1977 by the Wisconsin Library Association.

Experiences in Excellence: The Foundation for the Art of Reading

by

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In the introduction to The Classic Myths in English Literature Galey expressed concern for those who teach literature to young adults. He said that they often must attempt to produce an effect of polish upon what may well be a kind of sandstone information that will not stand polishing. Students are given masterpieces of English in an effort to develop their appreciation for the aesthetic qualities of such literature, but instructors are often faced with the fact that many of the young people lack a background that would enable them to experience such works of art and appreciate their greatness. (Galey)

It is only through many years of experience with books that students may reach a level of sophistication that will enable them to become deeply involved with great literature. The foundation for such involvement begins with children's literature and develops slowly, for, as Margaret Mead says, "You can't make a frog by chopping off a tadpole's tail." Certainly one should not expect to see real appreciation of great classics from a high school student who has never had an opportunity to lay the foundation for such appreciation.

Appreciation For Literature Should Start Early

Ideally the introduction to literature will begin in infancy. Parents and grandparents often tell of the exuberance expressed by tiny babies when they hear the old folk songs or the jingles of the nursery rhymes. Of course infants do not understand the words or follow the simple plots of the rhymes, but they can respond to the rhythmic measure and the beautiful sound of this wonderful literary heritage of the very young. This response is the beginning of a positive reaction to literature. As such experiences multiply and language development progresses, the child will probably enter into what Margaret Early calls the first stage toward the art of reading, the stage of unconscious enjoyment when the readers or listeners know what they like but do not know why certain books appeal to them. They demand pleasure from reading, else it is not worthwhile. At this stage the plots of stories should be simple with much action. Characters probably will be stereotypes. Humor must be obvious. The language of the story should fit the subject and it should be pleasing to the ear. The young reader responds to "the gray, green, greasy Limpopo River" simply because it sounds good. Stories should stir the imagination but relate to the child's experiences. (Early, 1960)

This fundamental stage in the development of literary appreciation is essential for at this time a child begins to see the real pleasure to be found in books and starts the search toward such enjoyment. A love of reading seldom begins with a desire for edification. Children are looking for fun, and the adult who can show them real pleasure in books will contribute much toward ensnaring them into the great art of reading.

The first experiences with classic literature will probably come by way of Mother Goose. These age-old nursery rhymes still have a great appeal to the small child. The "microscopic masterpieces" introduce world-wide literature to children and perhaps mark the beginning of their interest in the enjoyment to be found within books. No wonder it has been said, "If you want your children to love Homer, start them with Mother Goose."

Boys and girls do not comprehend all the wisdom of the old rhymes but they seem to apprehend the meanings and are soon ready to move on to folk and fairy tales where again they meet the accumulated wisdom of "the folk" which has developed through the ages and been preserved through oral tradition. Since most of these stories came about during a simple, unsophisticated period of human history, they have an appeal that is childlike and they often depict problems as children would interpret them. Through the simple stories young children can experience on their own level of reasoning such realities as sibling rivalry, mob psychology, selfishness, and cowardice. The stories can help them learn to externalize some of their own conflicts. Young readers will sense universal truths and enjoy seeing the destruction of the evil and the triumph of the good even though they may not comprehend many of the symbolic meanings of the tales.

Progression From Folk Tales To Mythology And Poetry

Folktales lead a child on toward the understanding of literature by stimulating wonder and nurturing the imagination. They help develop a sense of humor and supply satisfying experiences without sermonizing. They bring pleasure and excitement. The best retellings of the old tales give fine examples of beautiful literary style. Their themes are clear and the character delineation is obvious. Through these stories young readers are exposed to great literary qualities early in their reading experiences.

As children make the logical progression from folktales through mythology, they should begin to appreciate, in part, the majestic power of their literary heritage. The old legends will provide young readers with hero images which they need at a time when they are beginning to search for their own ideals. They may even sense the fact that literature can help with their own personal quests.

While boys and girls are becoming acquainted with the basis of all literature in the ancient rhymes, folktales, myths, and legends, they will ideally be leading out from such background and expanding their reading to include many genre.

Children who have had the opportunity to respond naturally to the rhythm and rhyme of Mother Goose will react with pleasure to interesting patterned sound of simple poetry. With helpful encouragement they can easily progress to poetry that calls for deeper levels of emotional response. Some poems will bring about a feeling of empathy or agreement with the writer. Experiences with such poetry can be self-affirming to youngsters as they find their own thoughts crystallized in poetic form and hear a kind of music in words that helps them discover hidden meanings or intensify their awareness and sensitivity.

The Here And Now As Contemporary Literature

Children will be lead into contemporary literature through their interest in the here and now. If their literary background is meager, they will perceive little but the plot in modern realistic stories; but if they have been given the opportunity to progress through the developmental steps toward the art of reading, they may begin to sense the real essence of life to be found in some of the outstanding books. Small children may be pleased simply to see experiences similar to their own being presented in books, but gradually reading interests widen. Some young readers will begin to look for insights into many real-life situations. The right books at this time may contribute toward self-understanding and the vicarious experiences gained in reading about other people, places, and situations can help children develop empathy for others.

Fantasy For Understanding Values

We are fortunate in having a wealth of great fantasy for readers of all ages. Young children will find fun and entertainment that suits their own egocentric outlook on life in such books as the Pooh stories by A. A. Milne. Soon children become involved with the world around them, and they begin to look for answers to the truly difficult questions that arise. Writers of great fantasy often use a symbolic form to explore ideas that may help in the understanding of these questions of universal importance. Perceptions gained from the reading of fantasies can help young people as they attempt to build their system of values. This is possible because good fantasy is not escape literature, but instead it

is often a way of giving meaning to spiritual experiences within an unusual framework.

Some of the finest of literary style for children is to be found in these books. Of course appreciation for such writing is seldom innate, but teachers and other interested adults are giving a child a wonderful gift if they are willing to invest the necessary time and patience needed to help him or her respond to the genius of such great writers. Nor can the development of such appreciation be hurried. The real enjoyment of adult fantasy well may rest upon the progression that the reader made as a child going from the simplest to the more complex stories as he or she explored a part of the great wealth of children's fanciful literature. Each level builds upon the next. The junior high school student will be much better prepared to comprehend the great stories of Ursula LeGuin and Susan Cooper, for example, if he or she has already explored both fantasy and folklore, perhaps starting with Beatrix Potter's miniature classics and moving on to books by Hans Christian Andersen, Rudyard Kipling, E. B. White, C. S. Lewis, Lloyd Alexander, Madeleine L'Engle, and Kenneth Grahame--to name but a few. What a world of understanding and delight such books can bring to children even as they are helping them become really creative readers!

Advancement To Meaning And Style

Through exposure to great books in these and other genre, young people can gradually learn to recognize and appreciate the elements which constitute fine writing. Hopefully, they will be convinced of the power of literature and will move beyond the simple level of enjoyment for enjoyment's sake to the stage of self-conscious appreciation of literature. Here the readers want to know more than just what happens in a story. They ask why. They want real characters and action controlled by human motives. They are willing to search for meaning and for answers to fundamental questions. They take delight in great literary style. (Early, 1960)

One often hears that the task of educators is to bring the young and the great together. Of course this meeting holds no guarantee that "the great" will then be appreciated and enjoyed. Yet young people must have this opportunity, for such exposure is a

part of their birthright and, therefore, the responsibility of their teachers. It may be a slow, yet enjoyable, process; for as May Hill Arbuthnot believed:

> ... certain stories and poems must be heard repeatedly before the pattern or significance of the whole can be appreciated. The fact that complete enjoyment of a book is slow in arriving does not mean that it is not worth struggling for. Rather, we should remember the patient assistance the schools give children in the development of a taste for symphonic music. It takes time, but if even a few children are carried from a limited enjoyment of only the most obvious popular tunes to a lifelong ability to enjoy great music, it is well worth all the effort involved. The same process is needed with some literature. (1948)

Teachers who know children's books and are willing to give the time and effort needed to involve students in real literature may even enable some young people to move on in their college years or later in life to what Dr. Early describes as the highest stage of literary appreciation, the stage of conscious delight in their reading when they will read with range and power, finding delight in many genre of literature, no longer seeking only for self-knowledge, but experiencing the art of reading as it becomes an extension of the creative process which produced the work of literature. (Early, 1960)

The development of such an art begins early. Fortunately there is a great wealth of fine books that will beckon readers on to the stage of conscious delight in their reading. Selectivity is necessary, for childhood and youth are too short a period to be spent on the mediocre. "It is pointless to make bookworms who will later bore only through pulp." (Chambers, 1975) However, with the number of books on the market it should be possible to give almost any child literature that has high interest level and also good literary qualities. These books will provide a solid foundation, and the experience of their excellence may set the stage for true enjoyment of the art of reading in later life.

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Trade Book Thrust Yields Reading Success

by

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A special project carried on during the past year with Title I children has proven to be the most productive program for these children thus far. The project, entitled "Trade-Book Thrust" used trade books to promote reading skill. The books were used in two ways: 1) in reading to the children and, 2) in insuring quantity reading by the children.

The project began with two days of pre-service in the beginning of the school year. At this time the philosophy of the program and directives for beginning the program were presented to the Title I teachers. Classroom teachers were briefed on the philosophy and process of the program so that an understanding could be reached between classroom and Title I teachers pertaining to instruction of the children. Incidentally (and happily) this reinforced the classroom teacher's complete responsibility for teaching the developmental program. As a result, Title I lessons were no longer "more of the same" instruction already received in the classroom. Continuing in-service sessions were held during the year, at six to eight week intervals.

In-Service Model

Strand 1: Promotion of Quantity Reading

A great deal of time was spent in helping teachers to see the imbalance in the reading programs of disabled readers. The tendency to give disabled readers more and more skills work while providing

little or no time for putting the skills into practice made the children skills-proficient but reading-deficient. The program aimed at giving project children time to "put it all together". This strand is based on the theory that in order for children to become proficient readers, it is necessary that they read. To use Dr. Bamberger's words:

> "Many children don't read books because they can't read." "Many children can't read because they don't read books."
>
> (1976)

Techniques were presented for promoting volume reading. These included:

1. Interest inventories which were used to learn children's interests so that they could more easily be lured into reading.

2. Cultural inventories which were employed to help locate appropriate books to fulfill specific lack in cultural deprivation which may exist. Note: The above inventories were compiled by Title I teachers during the in-service days.

3. Incentive reading techniques such as enticement reading, celebrity reading (prominent community figures are invited to conduct "read-ins"), and preparing reading selections to be read to younger children were developed.

4. Assisted reading techniques such as reading by immersion, impress, modeling (echo reading), and ISSR (Interrupted Sustained Silent Reading) were used. During the ISSR, the teacher assists children with troublesome words through predominant use of semantic and syntactic clues. If text did not lend itself to language cueing, other prompting techniques were used utilizing graphic clues.

5. Special book lists were compiled and used.
   a) Computerized books
      Books were run through a computer to locate those with a very limited number of difficult words. This list aimed to aid the teacher in finding books easy enough for the beginning reader. This list is an extension of that presented by Alden Moe at the IRA Convention in Anaheim in 1976.

b) Repeater book list
The repetition of syntactical pattern aids the poor reader in decoding. Nancy Larrick's "Pattern Books" list was extended to include about fifty more books.

6. Ideas for book sharing were contributed by teachers. The activities included book "selling", game making by children (incorporating ideas about books read), art projects pertaining to books read, and the many novel ideas from the activity cards by Sherril Brooksby.

Strand 2: Reading to Children

Teachers were instructed to schedule a portion of each child's Title I time for reading to children from books they were unable to read themselves. This principle, important for all children learning to read, is doubly important for Title I children, since many of them have language deficiencies in the semantic and/or syntactic aspects. Hearing the "language of books" regularly not only improves comprehension of reading material but aids in deciphering print as well. The patterns of our language are stored up in the child's memory bank, to be retrieved as the child encounters them later in print. Psycholinguistically, the child uses the structures of language to help in transducing that language from print.

In case of semantic or syntactic complexity which may propose difficulty for the children, teachers practiced re-wording passages without belaboring, so as not to destroy the interest element of a selection. When selecting books for reading to children, the interest and cultural inventories were again used. Emphasis was put upon non-narrative type material to provide a wide variety of vicarious experiences and to help broaden the child's world.

Results

Although research data will not be completed until the end of a two-year period, observed results are encouraging. Both Title I and classroom teachers report marked improvement, not only in reading skills but in attitude in reading and self-concept as well. The former stigma of needing "special help" has, in many instances, been replaced by a feeling of privilege to "go to Title I." This attitude-change is

especially noticeable in schools where Title I teachers work in the classrooms. Non-Title I children migrate toward the Title I circle and their observations of "Thrust" activities dispel many pre-conceived ideas of Title I.

Title I teachers also felt it was much easier to ascertain individual needs through daily observations during the thrust activities. The listening and book-sharing activities, rather than through the use of formal testing, yielded valuable information concerning comprehension needs. Oral reading activities dictated word attack needs.

The only deterrent to the success of the project observed thus far is the feeling on the part of some classroom teachers that the Title I teachers aren't "really teaching!" (They're just "reading to kids and listening to them read!") Title I teachers, too, feel "guilty" in some instances because teaching is so much fun!

Hopefully, with more in-service in educating all teachers in the vital aspects of the two strands of the "Trade-Book Thrust", and their relationship to success in reading, all teachers will work with freedom of spirit in helping children to learn to read. Ultimately, pleasure will be derived in both the teaching and learning.

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"It is essential that the student acquire an understanding of and a lively feeling for values. He must acquire a vivid sense of the beautiful and of the morally good. Otherwise he--with his specialized knowledge--more closely resembles a well trained dog than a harmoniously developed person."

Albert Einstein

Can Reading for Enjoyment Be a Part of Every Class?

by

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Once upon a time there were books. Everyone read them. And everyone treasured, loved, and respected the books. And the people who read them were treasured, loved, and respected. And an educated man was measured by the books that he read. And teachers and parents everywhere encouraged, loved, and rewarded with books.

Then came multi-media with its appealing, flashy promise of an easier way. Then came Sputnik and the information explosion and the tripling trillion of facts that there were to know. Everyone became concerned with acquiring all of the new information. Who could stop for Thoreau's Walden when McLuhan said The Medium Is The Message.

Books could not keep up. Books could not compete. And they were not read, not respected, nor treasured. And an educated man was measured by the jargon he could speak and his knowledge of the latest trends. And teachers and parents everywhere did not encourage, did not love, did not reward with books.

And what of the accumulated wisdom of man?
And what of the joy of reading a thought and savoring a new friend?
A pity!

Teachers As Advocates

Why would a teacher advocate reading for enjoyment?

A teacher, any teacher, is a contributor to tomorrow's society. A teacher wants to promote ideas which are ever expanding. An idea from a book which was read for sheer pleasure can be studied, pursued, changed, and shaped. It can even lead to other ideas and other books. Reading offers a wide background of experience. What is already known makes each new experience so much more meaningful. Vicarious learning accumulates so rapidly. Several years of experience can be compressed into several hours of reading.

Teachers As Starters

Teachers encourage students to become readers in many ways. When a teacher has read a book, it seems natural to give it to a student who has an interest in that topic or another topic suggested by the book. Sometimes a student has a specific problem. A book on the subject will not solve the problem, but it might generate thinking that will. Sometimes teachers give books to certain students because the book appears to suit that person. In just such a situation, a teacher gave a boy in the hall a copy of S. E. Hinton's The Outsiders and when the boy returned the book, he asked, "Do you have any more books like that?"

Teachers As Subject Masters

Every content area teacher is aware of the demands of the knowledge explosion. The curriculum has pages of concepts and objectives. The textbooks are layers of facts. Learning is serious business. Where is there time to read fiction or even non-fiction that doesn't stick to the specific point of the lesson?

Content area teachers want students to master the subject matter but also to develop a certain fondness for it. Supplementary reading of fiction and non-fiction can assist with all of those objectives. What student who has read Conrad Richter's trilogy, The Trees, The Fields, and The Town which inspired TV's The Awakening Land, could resist wanting to know the details of the westward expansion in American history? What student who has read Kate Wilhelm's Where Late the Sweet Birds Sang or Andre Norton's Daybreak 2250 A.D. could be deaf to the science teacher's unit on genetics?

Sources are available to help teachers locate books which pertain to their subject area. This article includes a partial bibliography. Browsing through publishers' catalogs can also be helpful. Entries are usually annotated and divided into broad categories which guide selection. Librarians are very helpful to a teacher searching for supplementary material. Finally, checking the biographies for the "greats" in one's field, checking the non-fiction collection, exploring related topics, noting suggestions given in one's own textbook, current magazines, and newspapers will produce all kinds of readings.

How can outside reading be started in a classroom? Reading aloud is a good way to begin. A teacher may choose a book that relates to the subject area and read a small amount each day or several times per week. The writer, when teaching African area studies, read selected chapters from Fletcher Knebel's The Zinzin Road. Students became very interested in Africa and its problems. The readings spark interest in the subject and in other books. The most rewarding experience came from reading Jean Merrill's The Pushcart War to a junior high class in western hemisphere area studies. The class was instructed to enjoy the book for itself but there was a hidden meaning which related to their studies. When they knew what it was, they were to come in for a private discussion. Many students did, but many did not. At the end of the year, the secret was given away. Two years later, a young man made a special point of visiting to say, "I see what you mean. I understand it. I finally got the point. I've read it myself. It's a neat book."

Selected cuts from books can be written into the lessons. A science teacher created a run on the library when she used William Streator's House of Stairs to illustrate controls in scientific experiments. The story actually deals with mind control over an experimental group of teenagers.

Supplementary reading, 75 pages for example, can be required. Group presentations or projects are a way of sharing with each other what has been read.

Activity files which refer to fiction or non-fiction books can be part of the classroom. Howard Fast's The Hessian was introduced in an American history class in this fashion. Soon many students were reading it and passing it around.

"This is pretty good."
"I never thought I'd read a book like that."
"I didn't like the first chapter."
"Did Howard Fast write any other books?"

The teacher's real payoff came in the class discussion on the various groups of people and their feelings about the American Revolution. The students asked questions about the Quaker's viewpoint and why the Vermonters wanted to be isolated.

Teachers As Lovers of reading, that is!

If teachers love books for the sheer joy that they bring to one's existence, so will students. If teachers love books for the emerging ideas and their contribution to society, so will students. If teachers love books for the challenge they present to one's intellect, so will students.

And teachers encouraged, loved, and rewarded with books.

A triumph!

A Selected Bibliography

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Books and the teen-age reader. G. Robert Carlsen. Bantam Books, Inc., 271 Madison Avenue, New York, NY 10016. Carlsen categorizes fiction and non-fiction and includes guidelines for each category.

Books for you: A booklist for senior high students. Kenneth L. Donelson, Ed. Chairman and the Committee on the Senior High School Booklist of the National Council of Teachers of English. NCTE,

1111 Kenyon Road, Urbana, Il 61801. An annotated list arranged in broad categories of what would most appeal to high school readers.

The high school mathematics library. William Schaaf. National Council of Teachers of Mathematics, 1906 Association Drive, Reston, VA 22091. 800 titles. Includes magazine titles and publishers' directory.

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SIGNAL, Special interest group network on adolescent literature. SIGNAL, 530 Lac La Belle Drive, Oconomowoc, WI 53066. An IRA publication that is published monthly with current information and reviews of books.

Your reading: A booklist for junior high school students-new edition. Jerry L. Walker. National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801. Walker's booklist is a complete source for all categories of junior high books.

Futuring and the Role of Reading Teachers

by

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Reading has been viewed as a skill which enables students to bring meaning to the printed page. Today, it is imperative to help students gain expanded meanings to bring to their future--not a distant future but the "future" that is now. Students in today's classrooms will be spending most of their lives in the 21st century. Reading teachers are in a unique position to help students gain meaning through reading for their 21st century.

Reading classes help students to develop comprehension skills. These skills have allowed students to understand the past, to gain an awareness of the present, and possibly, to explore a little of the future as it appears in their readings. This, however, is no longer an adequate use of the time devoted to reading comprehension.

Reading time might be better spent considering personal meanings about possible, probable, and preferable futures. Students need help in using comprehension skills to understand more fully that which may be done in the present to create a desireable future for self and society.

It has been stated that if teachers of science had fostered future-oriented thinking, we might have realized sooner the implications of pollution, use of drugs, and dwindling natural resources. If teachers of the social studies had facilitated a futuristic point of view, the social indicators of violence and vandalism might have taken on greater meaning prior to their rise to epidemic proportions.

True, educators, alone, are not responsible for these epidemics nor for social, cultural, political, or moral failures. Yet, educators must bear part of the responsibility for not helping students acquire anticipatory skills.

Anticipatory skills may be fostered by reading teachers. Through the reading program, students could be helped to anticipate what will happen next, sense trends, and seek alternative responses. In discussion, students could consider implications and consequences of solutions and decisions. Facts, opinions, and beliefs may be checked, analyzed, and evaluated in multiple resources. Possible, probable, and preferable futures will be envisioned with students learning that the visions entertained in the present become self-fulfilling prophecies. Students will be encouraged to consider carefully the future desired and the necessity to help create a desired future or inherit another by default.

Reading provides a strong vehicle for sensitizing students to futuristic thinking. Teachers of reading are in the driver's seat in futurism. The decision must be made to spend time traveling the back roads of the past, driving on the super highways of the present, or launching the vehicles of the future. Venturing into the future is an unknown. There is no crystal ball to check, no road map to refer to, and few space travelers with whom to consult. Here, however, is a list of fifty suggestions as starter encompassing checkpoints, guideposts, and opportunities to explore a provocative reading trail for the students in the classrooms of today who will be spending their time in the future.

Fifty Starter Ideas for Futurism in Reading

- have students read science fiction dealing with the future
- have students construct a time-line for a story placing it in the present, the near future, and the distant future
- have students write scenarios of the future--utopian and dystopian
- introduce students to futurist publications

- ask students to report on futuristic readings in independent areas of study such as solar power, genetic engineering, cloning

- compile a bibliography of materials accessible to students

- have students annotate readings from a class bibliography on futurology

- have students compile and annotate a personal bibliography of readings

- encourage students to think of alternative endings for stories

- get students to thinking about "change", changing times, and changes they have seen or heard of from other sources

- use popular songs to help in exploring change such as, "The Times They Are A-Changin'" by Bob Dylan

- record changes noted from readings, visits to museums, or interviews with people who have a perspective to share

- establish a learning center that focuses on change in books, magazines, encyclopedias

- have students bring in artifacts of change such as records, diaries, autograph books, photographs

- suggest that students write, illustrate, and share "What if ..." stories focusing on surprises such as extraterrestrial life, changes in nature and coincidences

- keep a current bulletin board of futurist concerns--problems, predictions, trends, and warnings

- start a list of futurists such as Alvin Toffler, Herman Kahn, and Buckminster Fuller

- explore biographies with students through a three-step plan: goal setting, goal planning, and goal implementing

- read fables, fairy tales, and proverbs to contrast with human nature of today

- discuss characters in the literature in terms of their perceptions of truth, love, and morality--important aspects of futuristic decisioning
- explore options characters in a story had prior to their taking an action
- share feelings students have concerning the future to aid in offsetting trauma of impermanence, coping, and surviving
- keep a vocabulary list of futuristic terminology
- bring in films, filmstrips, slides, and cassettes on futurology
- rewrite stories from the present in 'futurese'
- create original stories, skits, and plays on the future
- use role-playing, simulation, and socio-drama to explore the future
- collect poetry on the future to share with students
- encourage students to write poetry on the future such as haiku, cinquains, or diamantes
- brainstrom alternative solutions to futuristic problems
- construct futuristic games
- create posters on the future such as for travel
- collect quotations on the future
- write a composite poem with each student contributing an ending for "The Future is ..."
- discuss different values held by characters in a story and how they may have viewed environmental concerns, pollution, and social problems of today and of the future
- listen to the verbal and non-verbal feelings of students in regard to reading and the future and be prepared to relate to them
- hold private audiences with students to deal with

feelings reading and future related

- have students keep a futures journal to record feelings, predictions, prophecies concerning the future

- compare heroes and heroines of the past through myths, legends, and historical accounts with those of the present and project into the future

- sensitize students to the eight broad issues of the future:
  - War and Peace
  - Resources and Development
  - The Environment
  - The Economy
  - Politics and Government
  - Science and Technology
  - Terrorism

- consider community problems and their future outcomes

- correlate reading with science, social studies, etc. for an inter-disciplinary approach to the future

- encourage independent study, personal projects, and teamwork concerning the future

- stimulate students to forecast, predict, and prophecy about the future

- establish the habit of considering implications and consequences for decisions, solutions, and actions

- collect future facts

- ask students to list book titles, television programs, or comics and magazines for the future

- tape a news program and ask students to check those items that have implications for the future

- have students set up a display on futurism

- have students create a newspaper of the future.

The Fine Art of Selling Reading

by

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(Editor's Note: The following is the text of Dr. Reiter's address to the Wisconsin State Reading Association's Spring Conference, March 31, 1978.)

I have a gimmick for this main address. You always have to have a gimmick. My gimmick is that I'm going to use the letter "P" to talk about selling reading. Why? After I was invited to speak and to give the exact topic on the general theme of "Selling Reading," I chose "The Fine Art of Selling Reading" because it had a catchy ring. I borrowed a book on marketing from the business department head in my high school. I decided that if I planned to talk on the art of 'selling,' I'd better know what 'selling' involved. I discovered that so many of the things that are talked about in selling begin with the letter "P" that I organized my talk under terms beginning with this letter. Everything I will talk about tonight begins with this letter, so it will be easy to take notes.

If you are simply planning to go back to the classroom and teach reading, you don't have to worry about most of these items because you have a captive audience. The kids are rostered; they come to your lab or room; you have plenty of books for them; you have prepared lessons and individual diagnostic-prescriptive programs--and there's no reason why they shouldn't succeed in improving their reading. But if you want to 'sell reading,' you have to consider a lot of things that reading teachers don't normally have to think about. We work with some of them when we write a Proposal to get funds for reading. But we

ought to look at some of the other "P's" for selling reading.

We'll start with the first word which is a PRODUCT. The product that you are going to sell is that the kids under your jurisdiction are going to become good readers. In fact, they're going to become proficient readers. If you don't believe that that's the product you're going to turn out, you can't sell reading. You've got to have some way of selling the PEOPLE, there's your next "P" word, the personnel in your school; the parents; and the pupils on your PRODUCT-- proficient readers. How do you do that? You have to have some kind of PROMOTION. You can't sell anything just by walking in and mumbling something about your PRODUCT. You have to have a really massive PROMOTION--a campaign, a pitch. We're talking about reading K-12, something Dr. Bethke emphasized at dinner this evening. Reading doesn't stop at grade 6. The maturity needed for mastering critical thinking and incorporating extensive experiences can't be found in ten year olds. At that age the kid is just beginning to get enough experiences to bring more to the printed page so that he can take more from it.

You don't just have a PROMOTION out of thin air. What do you need? You have to have a PROCESS and this must involve something we always talk about--a needs assessment. You've got to find out what you need to do and you've got to figure out what you're going to do about meeting those needs. This is called setting up a management system within your PROCESS. Keep it simple. You're going to involve all the personnel in your school, not just the reading specialists. You don't want to set up a PROCESS which is complicated or confusing. And you don't want to involve only the reading specialists. If you do, you turn off the rest of the faculty. They say, "You do it. You have 30 credits!" We have to remember that we have the expertise, but the content area teachers know their subjects and must be involved if any PROCESS is to succeed. Don't frighten teachers into thinking they can't do something to improve reading. In your management system you have to have teaching strategies. You have to show the teachers how to make use of reading improvement methods. I'm not excluding the K-6 teachers. But these people are usually trained in language arts methods and will be familiar with some of the strategies you suggest. They are already teaching reading,

and you can show them how to capitalize on these techniques and incorporate them into their teaching of science, math, social studies. Adapt what I say to fit whatever grouping your school district uses, but get everybody involved.

We've got to provide PRACTICAL techniques for teachers to use. That's my middle name. I know that if it is not PRACTICAL, the content area teachers will not attempt to use it. Worse yet, impractical suggestions will scare them away from attempting anything. They will reject everything if we don't have PRACTICAL strategies for them to use. In 1970, when I wrote my first book, Why can't they read it?, George Spache told me I was five years ahead of the times. He said that many content area teachers weren't ready for incorporating reading methods into their daily teaching. They thought it couldn't be done. I told him I didn't have five years to wait. But I see that it has taken several years to spread the word that content area teachers can and must improve reading in their subjects. There is a renaissance of interest in this field. It may be that the reading specialists are becoming more PRACTICAL in their in-service approaches. You can't expect a high school teacher with five classes, 33 kids in a class, to give 165 IRI's. A good group reading inventory might be more useful. This same secondary teacher is not about to have each student come up and read aloud word lists supposedly designed to measure reading level in each subject. (What are those other children doing in today's high school while one kid is up at the desk pronouncing words? If you know what goes on in many high schools today, it is unlikely that they are sitting quietly in their seats doing Sustained Silent Reading.) I think it's important that kids talk about what they are going to read both before and after they do the reading. But I don't think working their way through lists of words in isolation will tell teachers much. I also think it's important to remind kids what they are learning when they are doing something. If students don't know why they have to learn something, they don't usually understand the PROCESS of transferring the skill to other tasks. (One of the students in my school came in yesterday to turn in some late work. She said, "Look at what we had to do...draw a map of how we get to school from our house." I asked her why the teacher had given that assignment, and she replied that she didn't know. Not only that, her

mother also wanted to know why a tenth grader had to draw a map for this assignment. I spent a couple of minutes explaining that her teacher's purpose in having the map drawn and in having an accompanying paragraph describing the walk was to show sequence of information. I further explained that learning to give directions and learning to follow directions was extremely important in many activities, such as reading any maps, finding different departments in a large store by using the directory, preparing foods according to recipes, or doing lab experiments in science classes. I showed her the key words she had used in her paragraph--first, next, then, finally--and reminded her that these were keys to sequence. Then I told her to go home and explain the assignment to her mother. I wish I could have been there to hear it. I am convinced that students perform perfunctorily assignments which are significant without understanding the concepts or the value of skill transfer.

Under PROMOTION you also need PUBLICITY. But there is a problem with having PUBLICITY...you have to PROMISE something. If you PROMISE, you'd better achieve. So what you'd best do with PROMISES, after you've made your needs assessment and figured out what you want to attain, is stick some PROVISOS into your program such as provided the kids come to school; provided they do homework; provided they bring a notebook every day; provided they bring a pencil that goes with the notebook. It's essential to include PROVISOS--aspects of student responsibility which must be taken into account in any project. It's too late <u>after</u> the project fails to complain that the kids didn't show up, or that there are other variables which had not been taken into account. You can't bemoan the fact that their parents didn't go to college or that they live in a bad part of town or that they have a Spanish surname or dark skin. You can't use those variables as copouts for a failed project. Know the limitations, the responsibilities, and the realistic expectations. Do you see what else you are doing when you include PROVISOS in the PUBLICITY about your project? You are serving notice on the parents that they must cooperate in getting kids to school, in seeing that they have pencils and notebooks, in checking that they have done homework... in eliminating the negative variables that can doom a project. Enlist the help of the parents and you'll be able to get more pupil cooperation and acceptance

of responsibilities. Right to Read and RIF projects have shown that when parents get involved in reading they set a model for their children to follow that results in increased interest in and increased love of books. You can't absolutely guarantee your PRODUCT, even with the PROVISOS, PROCESS, and PROMOTION. Your PRODUCT is not an electric toaster. But at least you are doing the best you can. You are anticipating the problems and preparing some solutions in advance. You don't want everything to hit you at the last minute and then find that you ignored a major variable.

What about the PERSONALITY of the people involved in your project? One of the things I found some years ago when I started working with reading was the use of a lot of highfalutin terminology which scared off other teachers. "Instructional level, frustration level, staninos," were just some of the terms which seemed to indicate a 'reading mystique' that the content teachers could not comprehend. They feared the DRA was as complicated as the DNA in biology, so they decided to let the kids go to a lab twice a week where they could get red, orange, blue, and purple cards to work on. At the end of the year the kids had moved up to gold cards but they were failing major subjects because they still couldn't read textbooks. What kind of PERSONALITY should reading sellers have? Some reading teachers should work with kids because they are better with them than they are with their colleagues. Find out your strengths and limitations. There are some reading teachers who can present excellent in-service workshops which are comparable to those of outside consultants. It is very hard to do workshops in your own school. You have to be warm, supportive, sensitive, and sensible. You have to tell the content teachers that they know their subject and you know reading strategies, and together you can both help the kids. You have to be genuinely interested in working with teachers and kids. You have to believe you can make a difference. If you tell the 11th grade teacher that it's too late to help the kids because they should have had this years ago, you won't get much support from the teachers behind the desks. They'll tell you not to waste their time; they have to cover the course of study.

It's important to emphasize the transfer and application of the reading skills in all subjects. In the 1960's many of the reading texts came out with the idea that there are separate reading skills for

each subject. If that were true, it would be impossible to teach reading. Fortunately, we are now promoting the theory that the same reading/thinking skills are used in all subjects, sometimes in a slightly different way, but the same skills nevertheless. In any modern methods course, you get a copy of Bloom's Taxonomy of the Cognitive Domain. You don't get a separate one for each subject. You simply select the most frequently used elements under the general headings and their relevance to particular subjects. We have to enlist the help of all teachers. Reading teachers can't do it alone. We've been spending a lot of money in this country on reading and education and we still have large numbers of inefficient readers.

I think it's extremely important for you to get commitment from both the administration and the teachers. Pupils should not be wondering why the 'science teacher is teaching me reading.' Reading is a tool, just like measuring with a ruler. If kids have to measure something in the science class, the science teacher makes sure they know how to use a ruler. If they have to read in the science class, the teacher has some responsibility for helping kids read science, at least a little bit better than when they entered the class. I've never heard of a shop teacher who told the kids to 'run the band saw and let me know if you have any trouble.' You don't do that with a book either. A book can be a damaging instrument but it can also be a marvelous instrument.

Let's get to the money. If you have a program, it will have a PRICE. You are going to have to figure out how much it will cost. Be realistic. You are going to have to buy some materials. You may have to consume some of these materials. The teacher makes the difference, I am still convinced of that, but it helps to have good materials. Estimate your PRICE on the basis of 'what am I getting for the money?' Find out what other states or local educational agencies with similar programs have spent. Consider whether you want to invest money in payment of substitutes so you can run in-service programs in preference to making large investments in materials, equipment, and supplies.

The last big "P" is PROFIT. The PROFIT is not merely to the teacher. If kids turn out to be proficient readers, society will PROFIT also. You will have educated citizens who don't get ripped off all

the time, can sign checks, and won't constantly vote down bond issues because of their own unpopular experience in schools.

I want to end with three 'dramatic' words also starting with the letter "P." The PROFIT will be: PROFICIENT readers, PRAISE for you as a teacher, and something for everybody in the project--PRIDE. PRIDE is sometimes lacking in the profession. PRIDE is sometimes lacking in the pupils and in their parents. I am very proud to be a teacher. I want my students to be proud of themselves and their accomplishments. I am proud of you for having a state reading convention. I am proud that you invited me tonight to speak to you.

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Sustained Silent Reading

by

Mary K. Monteith
ERIC/RCS Review

When everyone in a school, including the janitor and principal, quits what they are doing, picks up a book and reads, what is that called? What do USSR and SSR mean in the terminology of reading instruction? The answer to these questions is sustained silent reading, sometimes called uninterrupted sustained silent reading. While the method varies from involving an entire school to including just one class, sustained silent reading almost always means a time set aside to read for fun and a time during which at least the teacher models the act of reading for personal enjoyment.

The following bibliography on sustained silent reading was compiled by doing a computer search of the ERIC data base. Most of the citations are enthusiastic how-to descriptions, while research items are limited and inconclusive as to the effect that sustained silent reading might have on reading achievement or reading attitudes. But since sustained silent reading is gaining popularity as a practice in schools around the country, we can assume that reading teachers who love children and who love to read hope that SSR will create positive effects on achievement, attitudes, and perhaps even life-long reading habits.

Documents Indexed in Resources in Education

All About Reading. Grand Forks: University of North Dakota, Center for Teaching and Learning, 1974. (ED 117 663)

Focusing on reading, this issue of "Insights" contains three sections. The first, by Clara A. Pedersen, lists 20 questions which teachers and administrators should ask themselves before administering

reading tests. The second, "What's Wrong with Reading Tests" by Deborah Meier, defines reading, describes learning to read, and analyzes the problems with reading tests. In the third, "Sustained Silent Reading," Robert A. McCracken outlines a sustained silent reading program which should be an integral part of the total reading program, providing both the drill of reading silently and the model of an adult (the teacher) who reads and shares what is read.

Brause, Rita S. "Oral Reading: An Approach to Developing Reading Abilities." Paper presented at the annual meeting of the Secondary School English Conference, Boston, April 1976. (ED 124 923)

Oral reading, usually designated as unessential, is an effective teaching technique which students enjoy. Through careful preparation, reading to students can help to develop linguistic, cognitive, perceptual, and affective abilities necessary to read well. This can be combined productively with a program of silent, independent reading. An outline of factors affecting reading ability and a table of illustrative questions to help develop the related cognitive, linguistic, perceptual, and affective abilities are included.

Greer, Sandra, Ed. Reading in the Secondary School. Pittsburg: Kansas State Council of the International Reading Association, 1973. (ED 089 257)

This summer issue of the "Kansas Reading Quarterly" is devoted to secondary reading. Although the articles were written with the junior and senior high teachers in mind, many of the ideas can be and have been adapted for use in the elementary grades. The articles include "Black and White and Read All Over," which discusses ways to create interest in newspapers, producing a school newspaper, building vocabulary by using the newspaper, use of headlines, study of cartoons and comic strips, teaching critical reading, newspaper games, and motivating students to read; "A Reading Lesson--Its Form and Format," which presents an outline format of the directed reading lessons; "Happier...? Wiser, Yes," which discusses how propaganda can be taught in a critical reading course; "Be Quiet, I'm Reading," which discusses the Sustained Silent Reading approach; and "Remedial Reading Material for Junior and Senior High School

Students," which is a list of teacher tested materials divided into two major categories--high interest-low vocabulary materials, and supplementary, enrichment, and skill building programs.

Hunt, Lyman C., Jr. "The Psychological and Pedagogical Bases for Individualized Reading." Paper presented at the annual meeting of the International Reading Association, Atlantic City, April 1971. (ED 052 889)

The two concepts of individualized instruction in reading, prescriptive individualized instruction (IPI) and the individualized reading program (IRP), differ in the nature of their structures. The IPI program involves a progressive sequence of learning tasks which are accomplished at an individual's own rate. The IRP involves exploration and individual direction and goals as well as individual rate. The success of an individualized reading program depends on the success of six steps in the program: (1) a classroom environment for productive reading, (2) silent or quiet reading time, (3) instructional guidance including noninterference, (4) book talks and conferences, (5) uninterrupted sustained silent reading practice, and (6) record keeping and evaluation. How each of these steps can be accomplished by the classroom teacher is discussed.

_____. "Updating the Individual Approach to Reading: IPI or IRP?" Paper presented at the annual meeting of the International Reading Association, Anaheim, May 1970. (ED 044 244)

Two major concepts are considered. First, a distinction is made between Individually Prescribed Instruction (IPI) which is more closely associated with the cognitive domain and Individual Reading Program (IRP) which is more representative of the affective domain. IPI is characterized by continuous progress, skill mastery, subject matter achievement, programed or computerized instruction, systems analysis, and behavioral objectives; IRP is characterized by discovery learning, learning to learn, personal growth, self direction, individual productivity, and self selection. The difference is not one of structure (prescribed) versus unstructure (personal) but rather one of the nature of structure. The second major concept, a delineation of the structure needed to

succeed in IRP, consumes the balance of the presentation. There are six identifiable steps in IRP which, when followed successfully, will lead to productive reading. These six steps are discussed and include (1) classroom environment, (2) silent or quiet reading time, (3) instructional guidance, (4) book talks and conference time, (5) skills development (uninterrupted sustained silent reading), and (6) record keeping and evaluation for the benefit of the learner.

Mendenhall, Susie B. A Personalized Reading Program in an Elementary Classroom: Report on a Tested Model. Research Monograph No. 14. Gainesville: University of Florida, 1976. (ED 124 924)

A personalized reading program for children in the elementary grades is described. The program consists of three interrelated parts: self-selection and sharing of books, skill development according to individual needs, and individual teacher-pupil discussion and evaluation conferences. Sustained silent reading, oral reading once a week to the teacher, bookselling, and skills work in small groups or individual work with materials such as SRA kits were some of the activities utilized in the personalized reading program. The program in the P.K. Yonge Laboratory School was investigated regarding achievement, self-esteem, and social acceptance gains and their interrelations. Treatment group, sex, and race were the three independent variables. Results indicated that the personalized reading program students had higher gains on reading tests in grades two and four and comparable levels in grades three and six. The control group had higher reading test scores in the first grade, while the experimental group had higher scores on self-esteem and social acceptance. In subsequent grades, these measures increased for experimental females, control males, and experimental whites.

Noland, Ronald G. Children and Reading: The Human Connectives: Proceedings of the Reading Conference (Auburn, November 10, 1972). Auburn, Alabama: Auburn University, 1972. (ED 075 784)

This publication is a compilation of the talks given at the 1972 Auburn University Department of Elementary Education Reading Conference. The theme of

the conference was "Children and Reading: The Human Connectives." The topics and authors include: (1) "Children and Reading: The Human Connectives," by Donald E. Carline; (2) "Solving Problems through Books: Bibliotherapy," by Janet Warren; (3) "Some Problems and Solutions of Teaching Word Attack Skills to the Slow Learner," by Virginia Smythe and Janet Ennis; (4) "Developing Oral Language Abilities in Young Children," by Juanie Noland; (5) "Toward Self Direction in Reading," by Kenneth Cadenhead; (6) "The Classroom Teacher's Role in Diagnostic Teaching," by Elizabeth Allen; (7) "Individualizing Reading in the Classroom," by June Thomas; (8) "Investigating Individualized Techniques in Teaching Word Recognition Skills," by Bobby Byrne; (9) "Using Children's Literature in a Directed Reading Lesson," by Louise Valine; (10) "USSR: Uninterrupted Sustained Silent Reading," by Linda Harvey; (11) "Establishing Early Stimulation Programs," by Dick Carroll and Eunicestine Mullins; and (12) "Children and Reading," by Donald E. Carline.

Tiedt, Iris M. Reading Strategies: Activities to Stimulate Slow and Reluctant Readers. San Jose, California: Contemporary Press, 1976. (ED 132 548) *

The activities included in this book are based on the assumption that good readers have excellent command of oral language, that they recognize signals and patterns in words and sentences and are able to guess unknown words based on this information, and that they learn to read by reading. Among the activities included in this collection are those using stories and story telling, drama, language experience, title cards, listening exercises, the cloze technique, high-frequency words, subject/predicate cards, word wheels, uninterrupted sustained silent reading, reader's theater, and poems. A reading list for teachers is also included.

West Friendly Elementary Reading Program: "Accept and Challenge." Clarksville, Maryland: Howard County Board of Education, 1974. (ED 106 829)

This program serves K-5 students in a small rural town. The strengths of children are the focus of this program, which uses teaching strategies introduced by Robert Wilson of the University of Maryland

reading center. Teacher-prepared diagnostic tests and skills checklists are used to individualize reading instruction, and an effort is made to ensure daily success and challenge for each student. Learning centers are provided in all instructional areas and are arranged according to difficulty. Contract teaching is used, with words from a spelling list developed by the teacher and the class. Based on pretests, these contracts are drawn up in individual student conferences with the teacher and are evaluated by posttests. Sustained silent reading and writing periods are scheduled daily for 10-15 minutes each. The language experience approach is used in kindergarten and the first two grades, with students individually dictating stories that become the basis for vocabulary and word attack exercises. Instructional aides and parent volunteers play an important role in the program, as do student tutors from grades 4 and 5 who work with younger students.

Wilmot, Margaret Price. An Investigation of the Effect upon the Reading Performance and Attitude Toward Reading of Elementary Grade Students, of Including in the Reading Program a Period of Sustained, Silent Reading. Ph. D. dissertation, University of Colorado, 1975. (ED 119 130) *

From November 1972 through June 1973 an experiment was conducted with 576 students (in grades two, four, and six) to determine if there were significant differences in reading performance and attitude toward reading between students in programs which included a daily period of sustained, silent reading (SSR) and those in programs which did not. The SSR involved students and teachers in daily silent reading of material of their own choice with no evaluation associated with the reading. Attitude toward reading was measured by the Wilmot Reading Attitude Inventory, reading performance by the vocabulary and comprehension subtests of the Gates Primary B and Survey D Reading Tests. Results of analysis showed that students in fourth and sixth grades in the SSR group had significantly better attitudes toward reading than those in control groups in those grades; control group students' performance on comprehension was significantly better in all grades, and there was no significant difference between the groups in performance on the vocabulary test.

* Document not available from EDRS.

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Hunt, Lyman C., Jr. The effect of self-selection, interest, and motivation upon independent, instructional, and frustrational levels. The Reading Teacher 24 (November, 1970): 146-151. (EJ 029 001)

McCracken, Robert A. Initiating sustained silent reading. Journal of Reading 14 (May, 1971): 521-524, 582-583. (EJ 038 492)

Mork, Theodore A. Sustained silent reading in the classroom. The Reading Teacher 25 (February, 1972): 438-441. (EJ 051 100)

Noland, Ronald G. Sustained silent reading (SSR) as in let them read. Reading Horizons 16 (Spring, 1976): 157-159. (EJ 139 215)

Tower, John C., and Evans, Howard M. S.S. Reading: does it float? Reading Horizons 15 (Winter, 1975): 83-86. (EJ 117 386)

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Documents with EJ numbers are indexed in Current Index to Journals in Education (CIJE). The journals containing these articles can be found at your local library.

ATTENTION PROSPECTIVE AUTHORS

The editorial staff of the WSRA Journal encourages reading educators to submit manuscripts for possible publication during 1978-79. For further details see pages 79-80 in this issue.

Reading Stations:
Why, What, Where, How, When

by

Lorraine Sordahl
Reading Specialist
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Why?

Classroom teachers are continually searching for ways to meet the individual needs of students. Using the reading station approach helps meet these needs because the materials can be geared to different levels of learning. Stations are not only fun for the students but help them become more independent and develop self-confidence. Since the student takes part of the responsibility for learning, there will be fewer discipline problems.

Even though reading stations may not have an immediate impact on a child's academic learning, they do have long range effects. The responsibility gained while interacting in a station will help the child relate to his/her peers and to others who offer to help. The child will learn how to respect the rights of others and to respect materials. Children need to learn how to learn. Stations help achieve this by giving the child freedom to search and learn independently.

What?

A reading station is a well planned, well thought out activity, which helps individualize the reading program. A station can be used with any type of classroom instruction--basal reading groups, prescriptive reading, individualized reading, etc. Stations are usually used for reinforcement and enrichment of the current program in the classroom.

Where?

Stations can be set up anywhere in the classroom--on the floor, on a table, on a desk, or on the wall. If a classroom has ample space the stations may be situated around the room. If a classroom is small, the teacher may want to have several stations on one table. If this is the case, the students usually take the materials to their desks to work.

How?

The following steps may be used in planning stations:

1. Diagnose the needs of the students. Then decide how many and what kind of reading stations are appropriate.

2. Next try to visualize the stations in the classroom. Where will the stations be located? Decide how many will comfortably fit in the classroom.

3. Draw a floor plan of the room with tentative arrangement of desks, chairs, tables, and places for stations.

4. Take inventory of materials. Check for materials in the library. Are AV materials available? How can these materials be organized into stations?

5. Using these results, plan and organize the stations.

6. Brainstorm with the students. This will make them feel ownership in the project.

7. Develop the stations on paper first. A guide is included in this article.

8. Set up a folder for each student prescribing his/her program with the student having choices for some of the activities. The student's individual materials will be kept in the folder. Keep the folders in a central place.

9. Have some sort of record keeping in the folder, such as the daily log. Let the student help plan his learning. Later, the older student may do his/her own planning.

10. Next set up a scheduling plan so that there are not too many students at one station. This may be done on a chart, on the chalkboard, or in the daily log. Some students will not need to work in every station.

11. Orient the students to the stations. Role play to get started. Make sure the students understand what to do. Have directions posted for each station.

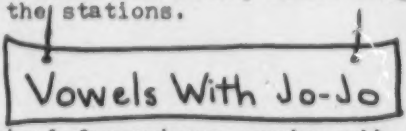
12. Be the guide and resource person. Have individual conferences on designated days. Be aware of the reading curriculum and have reading groups.

13. Continually diagnose and evaluate. If the stations aren't working, sit down with the students and talk about it.

14. Expect a short "goof-off" time. This may happen if the students aren't used to freedom.

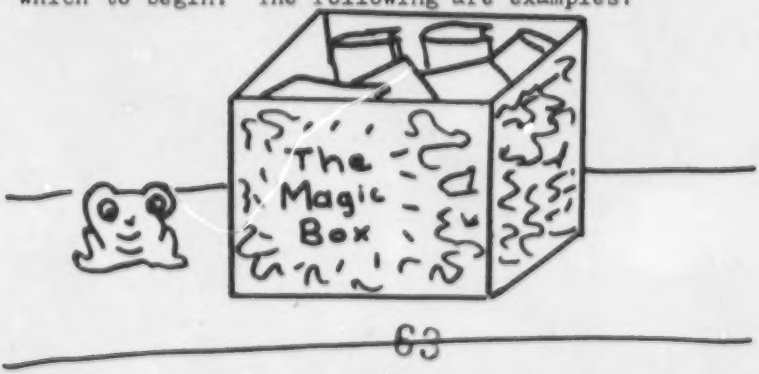
15. Change the stations occasionally. Some will be needed all year. Skill stations should be changed. Save them for next year.

Teachers often use catchy names hanging from the ceiling for the stations.



A stuffed animal for primary grades adds to the attractiveness of the station. Some teachers use the animal's name in naming the station such as "Fluffy's Corner" and "Vowels With Jo-Jo".

A "Read For Fun" station is a good one with which to begin. The following are examples:



Magic Box Station

Get a box that will hold fifteen to twenty library books. Cover it with bright contact paper. Put the words "The Magic Box" on it. Check out library books that are the reading levels of your students. Put them in the box. Have a book list for each student in his folder. The books should be checked off as they are read. Put the names of all the books on the sheet. e.g.

Magic Box Books

Title	Date read	Teacher check
Chicken Riddle	_____	_____
Popcorn Patch	_____	_____

Get Mom and Dad involved by listening to the student read at home. They could write a note stating that the child finished the book and mastered most of the words. Have you wondered why the box is magic? You can make it magic by giving a treat when everyone gets all the books read. Use your imagination and create other boxes. Horse stories are very popular. Science Fiction is another popular category. Have a "Mystery Box" with mystery stories.

Read for Enjoyment Station

Find a quiet corner for this station. Make it a place of beauty in your classroom. Rugs on the floor make it cozy for sitting. Have an attractive sign hanging from the ceiling.

Baskets, ice cream containers, or boxes may be used to hold books. For decoration cover the container with a collage of magazine pictures. Make the Mystery Box look like a haunted house.

Instead of asking the students to make long written book reports, use these book sharing ideas:

1. Make a clue list from the mystery book. See if the class can solve the mystery.
2. Illustrate a part of the story with a puppet show.
3. Draw a series of pictures illustrating a part of the story.
4. Do a book review as a short broadcast on tape.
5. Make a map showing where the story takes place.
6. Make a collage that tells about the book.
7. Write about your emotions as you read the book.
8. Make believe you are interviewing a character. Write about it.
9. Tell what you think happened after the book ended? Write about it.
10. Think up something you would like to do in sharing the book.

Most libraries have book and tape sets which can be used for listening stations. Directions should be posted on the wall or backdrop of the station. The following is an example for a listening station:

Listen With A Friend

Directions

1. Put the tape in the recorder.
2. Put on a set of earphones.
3. After you have finished listening, try reading the book to yourself. Read it with a friend.
4. Put everything back in place.

5. Write the name of the book in your daily log.

6. When you have a conference with your teacher, read a few pages to her.

It is a good idea to have general rules posted in the room, such as the following:

General Station Rules

1. Please put the materials away when you finish using them.

2. If something doesn't work, report it to the teacher or a tutor.

3. Use rugs if you play a game on the floor. (This is to keep the games clean.)

4. Read the directions for each station and follow them carefully.

5. All conversations must be quiet conversations.

The following outline is a useful guide in developing reading stations.

I. Purpose of Station
II. Expectations for Students (outcomes)
III. Reading Station Title
IV. Plan
    1. Materials
    2. Activities
V. Station Directions for Students
VI. Description of Station
    1. Where will station be in room?
    2. How will materials be organized?
VII. Assessment of Pupil Learning
VIII. Evaluation of Station

When?

Teachers are often apprehensive about scheduling, especially when there are twenty-five or more students. Introducing stations will be hectic for a few days, but as soon as the students get into the swing of it, it will work out remarkably well. The floor plan may be used to help plan where the students will be at various times. The scheduling should be

arranged so all students get to use the stations, not just the ones who get their work done early.

The books listed in the bibliography will be very helpful in developing and setting up stations. Most of the books and learning station materials are on display at the Creative Learning Center, 2407 Allen Blvd., Middleton, Wisconsin 53562 (608) 831-4055.

Resources for Reading Stations in the Classroom

Breyfagle, E. and Nelson, S. Creating a learning environment--A learning center handbook. Santa Monica, Calif.: Goodyear Publishing Co., 1976.

Champion, A. and Hamilton, V. Beginning discovery learning center idea for early childhood. Burlingame, Calif.: Discovery Learning, (P.O. Box 1114) 1973.

Donohoe, I. Language arts learning station book. St. Paul, Minn.: Trend Enterprises, Inc., 1976.

Hamilton, V. and Fischer, C. Discover new ways--primary. Burlingame, Calif.: Discovery Learning Inc., 1974.

Hamilton, V. and Fischer, C. Flying high with discovery for intermediate grades learning centers. Burlingame, Calif.: Discovery Learning Inc., 1973.

Kaplan, S. and Kaplan, J. et al. Change for children. Pacific Palisades, Calif.: Goodyear Publishing Co., 1973.

Kaplan, S. and Kaplan, J. et al. A young child experiences. Pacific Palisades, Calif.: Goodyear Publishing Co., 1975.

Keith, Joy. Comprehension joy. Naperville, Ill.: Reading Joy, 1974.

Keith, Joy. Readiness joy. Naperville, Ill.: Reading Joy, 1975.

Keith, Joy. Word attack joy. Naperville, Ill.: Reading Joy, 1977.

RESOURCES FOR READING TEACHERS

by

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At the recent WSRA meeting in Madison, a group of reading specialists informally discussed the problems encountered in implementing a successful reading program. Although the difficulties enumerated were many and varied, one concern surfaced again and again. The development of positive student attitudes toward reading was repeatedly identified as a goal of highest priority. The development of positive student attitudes toward reading was repeatedly identified as the most difficult task of reading specialists and classroom teachers. The consensus was that the major purpose for teaching children to read is to help them become readers who readily turn to books for information and enjoyment.

The reading specialists identified many techniques and materials to foster the reading habit. They cited numerous books of current interest to elementary and secondary students. Interestingly, the RESOURCE FOR READING TEACHERS most highly recommended was, The Affective Dimension of Reading: Resource Guide. This guide was edited by Darryl J. Strickler and published in 1977 by Indiana University Reading Programs/Laboratory for Educational Development. The guide is a comprehensive compilation of information related to motivating and encouraging reading. It contains articles by practitioners of the art such as Daniel Fader, Charlotte Huck, and Bill Martin Jr.

Charlotte Huck discusses the differences between interest in reading and appreciation for literature. She suggests that although interest and appreciation are different in kind and degree, they are also closely inter-related and interdependent. She recommends a list of "100 Books To Own," categorized by age levels.

Based on his experiences with over six hundred students during a six year period, Feder recommends peer teaching to facilitate student involvement in cooperative efforts to increase their own literacy skills. He describes how responsibility for learning can be genuinely shared by teacher and students, thereby creating a more humane classroom environment.

Numerous specific strategies for promoting reading in secondary and elementary schools are provided by Irv Epstein and Bill Martin, Jr. They recommend teaching materials as well as materials to enhance teachers' professional growth.

Lynn K. Rhodes describes the predictable story and presents related research. She recommends the predictable story as an excellent vehicle for encouraging students to use their knowledge of the world and their knowledge of language in the reading situation. Her bibliography of predictable books is an invaluable resource to teachers who want to use predictable books with their beginning readers and/or older inefficient readers.

Sample attitude instruments developed and/or selected by Kenneth L. Dulin are reproduced. These formal and informal techniques for assessing attitudes toward reading have far reaching implications when one considers that many educators tend to emphasize instruction primarily in the areas in which they test. Some of the instruments provided are: an opinion questionnaire, story preferences inventory, classroom activities questionnaire, classroom activities inventory, etc. The format of the story preferences inventory would appear especially interesting to intermediate students. It asks the student to divide up one dollar (one hundred cents) among ten categories of stories. The students may give a certain kind of story as much or as little as they like, but must be sure the total comes out to exactly one dollar.

The thirty-page annotated bibliography of selected references relative to reading attitudes, interests and habits is divided into the following categories:

Affective Theory Applied to Education
Affective Theory Applied to Reading
Surveys, Research, and Reviews of Research
Strategies, Materials and Programs
Attitude Surveys, Measurement, and Evaluation

It is a comprehensive bibliography that surely should provide additional resources for the teacher interested in promoting reading for pleasure.

This book was developed specifically for use with "The Affective Dimension of Reading" instructional videotape series, however, it may be purchased separately. The cost of the publication is $6.95. A request for a copy of the Resource Guide should be addressed to: Indiana University Reading Programs, School of Education, Suite 21[illegible], Indiana University, Bloomington, Indiana 47401.